

Baina pwani na bahari: Indian Ocean networks, relations of people, texts and practices

Panel organised by

Annachiara Raia (University of Leiden, Netherlands) & Clarissa Vierke (University of Bayreuth, Germany)

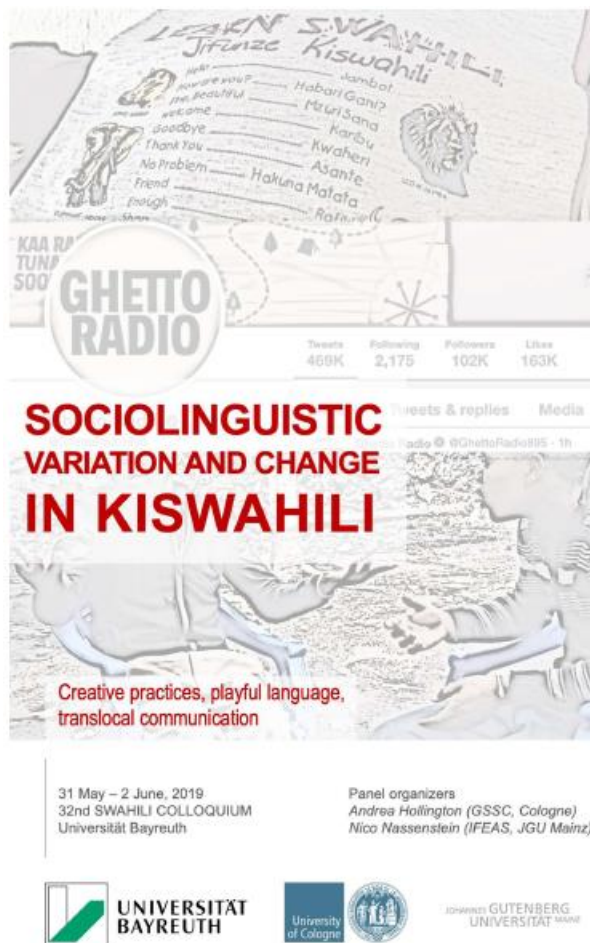
In this panel, we would like to engage in reflections about the variety of translocal Swahili Islamic networks extending, for instance, along the coast, across the Indian Ocean as well as the East African mainland and the diaspora. Islamic Swahili communities have been linked to each other through personal relations of kinship, marriage, teaching and trade as well as common practices, like rituals as well as the exchange of valued texts. Most prominently links across the Indian Ocean have been a major focus of research for the last decades, where, however, networks of trade and scholarship have been in focus, while performative practices and texts have played a marginal role.

The aim of this panel is to jointly think about translocal links of Swahili Muslims by considering a variety of networks, for instance, across the Indian Ocean, but also on the East African continent and, the Western diaspora. How are links created and sustained? We are particularly interested in the role of texts, performative practices and language in forging, negotiating and sustaining networks. How does Swahili affirm local identities? In how far do common Swahili texts, like poetry readings and compositions, and their recitation and reading play a role? How do texts circulate? Contributions could, for instance, focus on Ismaili communities in Kenya, Tanzania and abroad, Swahili Muslim poetry travelling along the coast and into the mainland as well as the Manga community rooted in Oman or textual practices in the UK. A publication of selected papers of our Panel is a desideratum of this workshop.

**Sociolinguistic variation and change in Kiswahili:
Creative practices, playful language, translocal communication**

Panel organized by

Andrea Hollington (University of Cologne, Germany) & Nico Nassenstein (Johannes
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This panel seeks to bring together contributions that focus on social variation and change in Kiswahili beyond the well-discussed dialectology and perceived urban-rural dichotomy. We invite speakers to share their views on creative and conscious languages practices including (but not limited to) youth languages (“Sheng”, “Lugha ya Mitaani”, “Yabacrâne” etc.), linguistic play/ludlings (“Kinyume” etc.), encounters and contact in touristic settings (minimal/simplified or creative Kiswahili etc.), translanguaging practices, expressions of language and identity, language in the Kiswahili-speaking diaspora and other forms of translocal and transcultural

communication (across the Indian Ocean, via social media, etc.). Especially aspects of fluidity and creativity are addressed in our panel from different perspectives. It is intended as a first step toward a broader and theory-framed discussion of sociolectal variation and change in Kiswahili, in analogy with micro-typological/dialectological achievements in the field of Swahili Studies. We are planning a publication of selected papers of our workshop.

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A new Swahili voice from Lubumbashi: Patrick Mudekereza

ABSTRACT

Patrick Mudekereza is the director of the art center WAZA located in Lubumbashi, Democratic Republic of Congo (DRC). Besides being a cultural operator, who uses writing in performative way in connection with art expositions, he is also a poet. In our presentation we will delineate the poetics of this young author, which emerges from his “sailing” among languages (different varieties of Swahili and French).

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**A stylistic analysis of Unyago performed by women in Dar es Salaam and Zanzibar on
the Swahili coast**

ABSTRACT

Unyago was a pre-colonial form of education in many societies in Tanzania. This form of education was and still is considered a very important tool for initiating young men and women into adulthood. This is rite de passage that is conducted when boys and girls reach the age of puberty. It is performed in isolated settings where they are provided with knowledge about morality, sexuality, sexual behavior and reproduction as well as their responsibilities in society. Like many other practices with roots in precolonial times, various actors in the name of religion and civilization have been discouraging it. With time, this ritual has taken various forms and it is performed differently depending on where the family stands on faith. However, certain values as well as the general intentions guiding unyago have remained unchanged. As a result, there are many places in Tanzania where people practice some form of unyago. In present day society in Tanzania, families perform 'Christian unyago', 'Islamic unyago' or combine the traditional unyago with modern ones such as kitchen party. My project focuses on unyago wa ndoa (the marriage unyago), which initiates young women to be wives and mothers as practiced by Swahili women of Zanzibar town and Dar es Salaam. The two cities are home to cosmopolitan Swahili societies, which have been practicing and developing unyago rites of various backgrounds. Unyago wa ndoa (marriage unyago) is a space for women only. Married women and brides exclusively are allowed to take part in these rites, and they are to keep the teachings as 'secret', not to be shared with people whom it does not concern. The teachings are performed orally as well as through singing and dancing. The instructors, who are called kungwi, somo or nyakanga, often use special language techniques, symbols, songs and dances to communicate their message. Unyago is a crucial aspect of Swahili oral literature but it has not been the subject of an in-depth scholarly study. Scholars of Kiswahili studies have written on oral literatures but none of them have looked at unyago, where the symbols, poetry and songs play substantive roles in its performance. Cultural anthropologists and historians have contributed to the research on unyago but they have mainly focused on its social function. Undoubtedly, there exists a gap of knowledge on the stylistic features in unyago, which are

part of oral literature that deserves investigating. My study aims to contribute to the existing literature on Swahili oral literature by analyzing the oral aspect of unyago as a kind of everyday life knowledge. I intend to explore how various stylistic features are used in delivering the message in unyago and actors creativity use style as a literary feature. Furthermore, I examine how various stylistic features such as similes, metaphors and repetition are used to express emotions, meaning and nuances during unyago sessions. Specifically, the study will provide a detailed literary explanation of the stylistic features of unyago language by; determining the effectiveness of stylistic features of unyago language in conveying messages to the audience, establishing the relationship between performances, words and symbols in unyago practices, and providing detailed data of unyago language through all of its aspects and transitions.

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The Shatykh as community builder. Burhan Mkelle and the Comorian Community in interwar Zanzibar

ABSTRACT

The role of the Sufi shaykh as a provider of religious, legal, spiritual and social services is a long standing one in Zanzibar, as elsewhere on the Swahili coast. Burhan Mkelle (1884-1949) was a typical community leader of the inter-war years, as a shaykh of the Shadhiliyya and the Qadiriyya, a leader of the Comorian Association in Zanzibar, an Arabic teacher in the Government School, a civil servant of the Colonial Government, and not least a well-known poet and author of several mawlid texts recited long after his death. This paper explores another, and less known role of the Sufi leader, namely that of trusted person in the community, serving as deposit for money and valuables, and effectively as a hub in a “micro-finance” network of mainly Comorian men and women. The paper is based on Burhan’s notebook where he recorded these transactions, and explore the ways in which this network operated, as well as the historical role of the Muslim leader in financial transactions.

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Lexical Semantics Differences in Tanzania Mainland and Zanzibar and their Impacts to the Users

ABSTRACT

The purpose of having a national language in a country is to ensure communication in that specific society and individuals understand each other for building unity within the Nation. The concept of understanding each other is generated by the lexical meaning and the correct use of grammar of the language. This paper intends to investigate the uses of lexical meaning in Tanzania Mainland and Zanzibar. The main objective is to find out the impacts of the differences of lexical meanings if they bring or push them away. This article has used data which have been collected from two dictionaries; namely, Kamusi la Kiswahili Fasaha by BAKIZA (2010) and Kamusi ya Kiswahili Sanifu by TUKI (2013). Data analysis is based on the concept of the Theory of the Meaning as Use as proposed by Ludwig Wittgenstein (1953) have been used for data analysis of this article. The theory insists that it is a big mistake to create boundaries of a lexical meaning, by doing that will lose the grammatical value of the lexicon; it is supposed to get the meaning of a lexicon on its uses. The findings of this article show that although we have the differences in lexical meaning between Tanzania Mainland and Zanzibar, the differences are not creating boundaries between the two areas, but they are just the identity of the society from Tanzania Mainland and Zanzibar.

Key Words: core meaning, lexical meaning, meaning as use, national language, coast and mainland

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Negotiating language use in specific domains among East African migrants in Ghana

ABSTRACT

This study seeks to investigate how Tanzanian and or Kenyan immigrants in Ghana overcome language barrier issues by looking at their language choices. Although language integration and socialization has its universalities, its peculiarities to a community cannot be overlooked. For Tanzania immigrants in Ghana to have effective communication, they would need to adopt some strategies in order for them to overcome language barrier in Ghana bearing in mind that Kiswahili is the sole language of communication or lingua Franca in Tanzania as well as by far and large spoken across East Africa. Our objective therefore is to look at the strategies employed by Tanzania and Kenya foreigners living in Ghana to overcome various barriers to their communication during their stay in the same, using a purposive and mixed method approach. Language domains considered include linguistic spaces such as campus, halls of residence, market places

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**Musical self-fashioning in Mombasa: The life and career of *Ustadh* Zein L'Abdin
Ahmed Alamoody (1932-2016)**

ABSTRACT

Scholars have often glossed Swahili **taarab** as an “Indian Ocean” music genre that incorporates Arab, Indian, and African as well as Latin American and other broadly Western elements. While broadly correct, this characterization, in the words of Swahili writer and scholar Said A. Khamis, “does not adequately capture the ambiguities and complexities of [**taarab**’s] protean nature” (Khamis, 2001, 145). Rather than being this much Arab, this much Indian, and so on, Swahili **taarab** is more accurately described as being marked by multiple, discrete processes of transcultural borrowing and translation. The unfinalized, experimental character of **taarab**’s hybridity situates the genre as a space in which Swahili subjects engage creatively with ideas of what it means to be Swahili. Extending my previous work on the “Indian” sub-genre of Swahili **taarab** (Eisenberg, 2017), this chapter explores what I call **musical self-fashioning** in the life and career of the late Swahili **taarab** composer, poet, singer, and oudist **Ustadh** Zein L'Abdin Ahmed Alamoody (1932-2016), creator of Mombasa’s “Arabic” **taarab** style. Drawing on theoretical discussions of self-formation in the works of Bakhtin, Vygotsky, Bourdieu, and Foucault, I describe **musical self-fashioning** as practices that conflate the development of a personal style in music with the development of a personal understanding of self. It is just these sorts of practices, I argue, that underlay Zein L'Abdin’s engagements with Egyptian, Indian, Kuwaiti, Yemeni, and coastal East African musics over the course of his career.

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Realization of the audience impact function in Swahili mediatexts

ABSTRACT

The aim of the work is the analysis of the structural and linguistic tools applied for the realization of mass audience impact function of Swahili mediatexts. The Internet mediatexts of Mtanzania *Tanzanian* (<http://mtanzania.co.tz/>) were used as the data for the current research. The analysis shows that mass media impact of mediatexts is performed by structural and linguistic tools including prioritization within editorial format, special lexical and grammatical features for achieving neutral narrative style, for expressing author's opinion and providing negative information implicitly.

Key words: Swahili, mediatext, mass audience, linguistic analysis, grammar tools, metaphors, borrowings, mass media.

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On Salama binti Rubeya

ABSTRACT

Through the life of Salama binti Rubeya el Ghenzel, we are able to understand the historical changes that took place on the mainland, particularly Kilwa and on the island of Zanzibar. Salama was born 5 years after the end of the Maji Maji rebellion in the area where the rebellion started. She lived through World War One and recounts her home in Kilwa being bombed – it was mistaken for the Governor's home. During World War Two she was married, in Zanzibar, learning to read as her children went through the colonial education system. She lived through the Zanzibar revolution, radical ideas of her son Abdulrahman Gae, through Ujamaa, Karume's legacy, Mwinyi's 'rukhsa' period and passed away just as this was coming to an end.

This work looks at highlighting the connections between the coast and the mainland as lived by Salama Rubeya. We hope that we will be able to give you a glimpse of her society and specifically the social practices of her times.

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“Mimi ni hapa”: Systematic errors in the interlanguage of Swahili beginners

ABSTRACT

This study treats systematic error done by beginners of Swahili in their spoken and written output as a case of Interlanguage and not as random deficient per se or due to first language interference. The paper argues that soon after introduction of rules and basic vocabularies most learners were found to systematically use simplification and overgeneralization strategies in their written or spoken speech. The qualitative data derived from the classroom interaction and practices given reveals the specific grammatical features appear after rule introduction in the classroom as a sign of sequences of acquisition. Using Krashen’s input hypothesis, the following systematic errors will be qualitatively analyzed under the grammatical versus vocabulary deficiency categories:

DATA

Mimi ni hapa- (niko hapa).. “I’m here”

Lini tulienda Tarangire(tulipokwenda Tarangire).....”When we went to Tarangire”

nililala mrefu (nililala kwa muda mrefu)... “I slept for a long time”

Tuliendesha kutoka Serengeti kwa Ngorongoro (tuliendesha kutoka Serengeti mpaka Ngorongoro).. “we drove from Serengeti to Tarangire”

Nyumba ya nyuki- (mzinga)... “beehive”

juisi ya ng'ombe- (maziwa)..... “milk”

kutokutembea moja kwa moja-(kupepesuka) “staggering”

inafanya maana (inaleta maana)... “makes sense”

kufanya ugali(kupika ugali).. “To cook Ugali”

kufanya nguo (kushona nguo) Nina moto sana (nina shauku)..... “I am excited “

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**Language as emblematic marker in transnational contexts: the role(s) of Kiswahili in
popular music practices**

ABSTRACT

As one of the largest and well-known “languages” of Africa, Kiswahili has attracted the attention of many people and organizations and has played an important role in acts of African/Panafrican identity on the continent as well as in the African Diaspora (e.g. debates on Kiswahili as Africa-wide lingua franca, Afrocentric practices such as the creation of *Kwanzaa*, etc.). This presentation will look at various transnational or diasporic music examples in which Kiswahili is used and open up a discussion on the role of Kiswahili in different musical and (trans)cultural contexts. The objective is on the one hand, to show the complexity of adaptations and meanings of Kiswahili, and on the other hand to show how concepts of language in this regard can serve as emblematic markers of identities. This presentation will therefore also address the role of Kiswahili in globalized transnational contexts.

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Kiswahili during the colonial period

ABSTRACT

The growth and spread of Kiswahili across Africa and the globe has been unprecedented. Over the past two decades, Kiswahili has gained recognition as a world language and many universities across the globe now teach the language. In Africa, Kiswahili has been recognized by the African Union while in East Africa, it is the national language of Kenya, Tanzania, Burundi, The Democratic Republic of Congo and Rwanda. It is also spoken in any East and Southern African countries such as Somalia, South Sudan, Zimbabwe, Malawi and South Africa. This fast spread of Kiswahili over a short period of time can be attributed to the foundation laid during the period between 1890 and 1964. This was the colonial period of many African countries and in East Africa, colonial sociopolitical and economic policies favored the spread of Kiswahili. In this paper, we discuss the spread of Kiswahili during the colonial period in East Africa and point out factors that favored its growth and spread.

Key words: Kiswahili, national language, policies, colonial period

The functions of the pragmatic marker ‘*tu*’ in spoken Swahili

ABSTRACT

This study examines the functions of the pragmatic markers *tu* in spoken Swahili. The data has been obtained from informal conversations made by Swahili speakers in informal social settings. These include ‘vijiwe vya kahawa’ (setting of informal conversations created around people drinking coffee) and ‘vijiwe vya mamantilie’ (setting of informal conversations around women preparing and selling food on the streets). Using Contextualization Theory (Gumpers, 1982), data analysis shows that, the pragmatic marker *sawa* conveys various meaning depending on context of use and hence has various pragmatic functions. Among the pragmatic functions identified in this work are: *to show that it is just simple or easy to do, there is no any reason, hakuna sababu yoyote, to show a specific number, to show condition for something to happen, to show that the amount or the number is not enough and to show disappointment or disagreement*. Generally, this article concludes that pragmatic markers in spoken Swahili are rich in meanings. Therefore, they are wealthy to be investigated.

Dhima za kipragmatiki za kialami pragmatiki ‘*tu*’ katika Kiswahili cha mazungumzo

IKISIRI

Makala haya yanajikita katika kuchunguza dhima za kipragmatiki za kialami pragmatiki (KIPRA) ‘*tu*’ katika Kiswahili cha mazungumzo. Data za makala haya zimekusanywa kutoka katika mazungumzo yasiyo rasmi yanayofanywa na wazungumzaji wa Kiswahili katika maeneo yasiyo rasmi kama vile kwenye vijiwe vya kahawa na vijiwe vya mamantilie. Uchambuzi wa data za makala haya umeongozwa na Nadharia ya Umuktadhaishaji ya Gumpers ya mwaka 1982. Matokeo ya uchunguzi huu yanaonesha kwamba KIPRA *tu* kina tabia ya kuchanua maana tofautitofauti kulingana na muktadha kinamotumika. Tabia hiyo hukifanya KIPRA hicho kuwa na dhima mbalimbali za kipragmatiki. Baadhi ya dhima za

kipragmatiki tulizozibaini katika makala haya ni KIPRA *tu* kutumika kuashiria kuwa *jambo ni rahisi*, kuashiria kuwa *jambo limefanywa bila kuwa na hakuna sababu yoyote (hakuna sababu yoyote)*, kuashiria kuwa *hamna namna nyingine*, kuashiria *idadi maalumu*, kuashiria *masharti*, kuashiria kuwa *kiasi ni kidogo na kuashiria kukerwa au kutoridhishwa na jambo*. Kwa ujumla makala haya yanadokeza kwamba VIPRA vina dhima mbalimbali katika lugha ya Kiswahili na ni eneo ambalo linadokeza utajiri katika masuala ya utafiti wa kipragmatiki.

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Change in Progress: Middle Swahili Case

ABSTRACT

No one can deny that over the last 100 years the “Standard” Swahili has evolved to its present form. Mische (1979) has once done a commendable task of exploring the 19th century written verb forms in Swahili that signal change in progress, and hence be used as a case for older stages of Swahili. The description of some of these archaic forms that have lost their vitality is intermittently appearing in Mbaabu (1991), Nurse and Hinnebusch (1993) and Kipacha (2005). Disturbingly, the situation in major languages like English, has a clear delineation of Old English, Middle English and Modern form (Francis 1963), while no such endeavor appears in the Swahili case. One would have thought that lack of written records was the main reason that has thwarted such efforts, but the older stages of written Swahili is going back further than the late 19th or early 20th centuries (Nurse & Hinnebusch 1993)..

The turn of the 21st century, has undoubtedly witnessed wealth of written materials; standard dictionaries with refurbished entries in the form of *Kamusi ya Kiswahili Sanifu* (2004) by TUKI published by Oxford University Press, *Kamusi la Kiswahili Fasaha* (2010) by BAKIZA published by Oxford University Press and *Kamusi Kuu ya Kiswahili* by Baraza la Kiswahili la Taifa (2015) published by Longhorn. Several national Swahili newspapers in Kenya and Tanzania are issued on daily or weekly edition, production of literary and religious texts have filled shelves in bookshops and libraries as well academic texts in the standardized form of Swahili. Language terminology projects by the Institute of Kiswahili Research of the University of Dar es Salaam and BAKITA, are in good shapes as they have covered numerous domains including commerce, law, diplomats, medical, computers, which can clearly support features of modern Swahili. More pronounced, and relevance to our study, is the survival of formal magazines and textbooks between 1920 and 1950. The objective of this paper is to describe and analyse the middle stage of Swahili forms. We need to explore standard texts, in particular, at the time before and around early decades of standardization process in East Africa. The current article proposes idiosyncratic features of Middle Swahili based on

magazine articles of *Mamboleo*, published between 1920s-1950s'. We make claim that to be able to standardize into the modern form as done formally by the British colonial government in 1926 through Inter-territorial Language Committee of East Africa, instances of Middle Swahili must have been exploited, subverted and remolded into their current forms. Historical linguists inform us that Every language, including Swahili, is daily prone to ceaseless and remorseless changes. And any effort to regulate it will end in vain (Trask1996:12). Labov (1994:9) opines that "language change involves a disturbance of the form/meaning relationship so that people affected by the changes no longer signal meaning in the same way." We will narrow our venture into responding to three major research questions: Is their evidence of sound shifts of any sort? What are the key morphological changes that characterized the past era? And any change in word meanings that can be explicated. In the end we hope to suggest the vocabulary, grammar-and pronunciation distinctive features which characterized the Middle Swahili (henceforth MSW). We specifically collated the evidence of inner history Swahili changes at various levels analyzing older texts from *Tanganyika Territory Mamboleo* in which the January 1926's edition has the following glimpse:

Banki za Kijermani.s

Wasomaji wa Gazeti hii wanashauriwa watazame tangazo litakalothihiri juu ya ukurasa wa gazeti hii. Katika tangazo hilo Mtengezaji wa hesabu alioaniwa na Serkali ni Bwana Lindsay Allan wa Dar es Salaam, awataka watu wote walioweka fetha katika Banki hii iitwayo BezrikSparkasse, wampelekee madai yao yote. Na killa mtu mwenyi kuweka fetha katika Banki hii anaweza kwenda kwa Bwana Shauri wa mji anaokaa, ndie atakae msaidia kumpa karatasi za kupelekea madai yake kwa Bwana wa hesabu hizo aliyetajwa hapa. Ikiwa fetha za Banki hii zatoshwa, killa mmoja atalipwa haki yake kwa ukamilifu, yaani yote. Lakini ikiwa adadi ya madai ni kubwa kuliko adadi ya rasilimali ya Banki hii hapo tena mtalipwa kwa urari, yaani kathawakatha kwa mia. Madai yote lazima kupelekwa kwa Bwana wa hesabu hizi kabla ya mwezi wa April, 1923.

The evidence for changes in vocabulary and grammar in the sample of a language used in 1926 is clear. The difference in spelling is noticeable. At present era, we don't spell *serkali, fetha, Banki, litakalothihiri, killa, mwenyi, adadi, or kathawakatha*. By contrast, the modern form is transformed through modification, and introduction of new sounds; *serikali, fedha, Benki, litakalodhihiri, kila, mwenye, idadi and kadha wa kadha* respectively. Modern readers will be awed by the expression *Mtengezaji wa Hesabu* or *Bwana wa Hesabu* as both phrases can alternatively be replaced by 'Mkaguzi wa Mahesabu' or 'Mhasibu'. The shortened form

zatosha would be pronounced in full in the present milieu as ‘zitatoshā’. The expression *yaani kathawakatha kwa mia* sounds colloquial to the modern ears, the preference would be, ‘kila mmoja atagaiwa kwa urari wa shilingi mia’. This study is couched in historical linguistic lenses, hence, we will be concern with the analysis of the written texts of the past era for the evidence of the middle Swahili form/meaning features. Besides identifying changes, we will also attempt to account for those changes.

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**Sebu Sahri: Place names stories as linguistic play and social geography in Pemba,
Zanzibar**

ABSTRACT

This presentation explores place name stories as they are told in rural Pemba, Zanzibar, suggesting that these can play a role in shaping people's sense of their environment and of their identity within it. As elsewhere, place names in Pemba take many forms. Some places are named for obvious features of the landscape, natural and built, or rooted in political history; others take the names of spirits who guard them. Still others commemorate incidents that happened there 'sometime' in an undatable past, or offer warnings to strangers about what might happen should they offend the residents. Additionally, some place names are 'paired,' 'speaking' to each other, marking territory in a kind of verbal spat. In a longer string, the name of one village may have implications for the name of the next one, and that one for the next, and so on. That is, a special sequence of place names can constitute a meaningful narrative – such that the origin of any one place name necessarily locates it among its neighbors. In one series, an unmarried, childless woman leaves her home with a trusted advisor and moves across the landscape of northern Pemba, convincing villagers to undertake a new enterprise. This story's turning points consist of her crucial utterances, which give names to each place in the sequence. In another, a murderer flees central Pemba and travels south, and places acquire names according to what the people chasing him, and the people they meet along the way, say about him to each other. Such stories – their subject matter and organization – can provide an intriguing perspective on the kinds of characters and relationships that have been important and still figure in Pemban community life. Approaching 'place name stories' as a kind of local literature characterized by play, humor, speculation and change, I ask what we might learn from them about Pemban communities and historiography, and how such 'tiny tales' might be further theorized.

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Kuwasilisha ujumbe wa dini: Baina ya Kipwani, Kibara na “Kipwara”

IKISIRI

Kwa muda mrefu inajulikana kwamba kuna lahaja za Kiswahili ambazo shina lake ni mwambao wa pwani wa Afrika Mashariki. Hizi ni lahaja kama Kiamu, Kitikuu, Chijomvu, Kimvita, na kadhalika, lahaja ambazo kwa pamoja tunaweza kuziita Kipwani. Wakati huohuo, tangu 1936 Lt. Col. F. H. Le Breton alipochapisha kitabu chake juu ya Upcountry Swahili, tumetanabahi kwamba pia kuna aina za Kiswahili zilzochipukia bara ya Kenya hasa – zilizotanzuliwa kwa tafsili zaidi na Peter Githinji na Martin Njoroge (2016) -- na ambazo, kwa msamiati wetu, tumeziita Kibara. Baina ya Kipwani na Kibara kumezuka lafudhi nyingi za Kiswahili cha kibinafsi (idiolects), hasa katika janibu za Pwani ya Kenya zinazodhihirisha viwango mbalimbali vya mchanganyiko baina ya Kipwani na Kibara. Neno Kipwara limekusudiwa kukusanya ndimi hizi “mpya.” Je, Kiswahili Sanifu kinaingia wapi katika mgawanyiko huu wa makundi matatu ya Kiswahili? Hili ni swali moja ambalo tutajaribu kulijibu katika makala haya. Swali jengine linahusu matumizi ya Kiswahili katika kuwasilisha ujumbe wa kidini: Baina ya Ukristo na Uislamu, ni ipi katika lahaja za Kipwani, Kibara na Kipwara inayotumika zaidi? Na kuna tofauti yoyote katika uchaguzi wa lahaja baina ya ujumbe wa kidini unaowasilishwa kwa mdomo na ule unaowasilishwa kwa maandishi? Hii ni mada tutakayoijadidili kwa muktadha wa taarifa tuliyoikusanya mjini Mombasa, ingawa tunaamini kuwa majadiliano yenyewe yatakuwa na mafunzo ya jumla zaidi kuhusu maendeleo ya Kiswahili nchini Kenya. Hatimaye, ni matarajio yetu kwamba utafiti wetu pia utatoa mwangaza zaidi kidogo juu ya matokeo ya kiisimu yanayoweza kupatikana pindi lahaja za lugha zinapokutana.

Communicating the sacred: Between Kipwani, Kibara and “Kipwara”

ABSTRACT

There are several dialects of Swahili -- Kiamu, Kitikuu, Kimvita, Chijomvu, and so forth – which traditionally have been associated with the (East African) coast in their demographic origins. These are the dialects that, collectively, we refer to as Kipwani. Since 1936 when Lt. Col. F.H. Le Breton published his *Upcountry Swahili*, we also have been aware of varieties of Swahili that evolved in the hinterland of Kenya especially, varieties that recently received some additional elaboration by Githinji and Njoroge (2016), and which together we have subsumed under the term Kibara.

Between Kipwani and Kibara, there is a wide range of dialect of mixing, forming a Swahili idiolect continuum of a sort at the Coast of Kenya, in particular, and which we have described here as KIpwara. So where is Standard Swahili located in this Kipwani-Kibara matrix? This is one of the questions we intend to address in this presentation. A related issue concerns the use of Swahili in religious communication. Which of the varieties of Swahili is more prevalent in the Church, on the one hand, and the Mosque, on the other? Is there a difference in dialect choice between religious messages communicated orally against those communicated in writing? In an attempt to answer these questions, we shall rely primarily on data from Mombasa, though we expect that the analysis will uncover wider lessons that bear on the development of Swahili in Kenya. In the final analysis, it is our hope that this essay will shed a little extra light on the linguistic implications of dialects in contact in the urban space.

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How can I be from bara when I have come from Nairobi?": Political faultlines in the popular geography of Kenya

ABSTRACT

This paper explores the popular understanding of the pwani–bara (the coast – the land away from the coast) dichotomy by Kenyans from the land away from the coast. The starting point for the exploration is that whereas it is on the face of it a term of physical geography, bara, like the English word that best translates it, “hinterland,” is loaded with connotations of physical remoteness and backwardness – the latter of which is then heaped onto the human cultures that are lived on the physical space away from the coast. It is as terms invested with cultural meanings that bara and pwani become concepts in the popular geography of Kenya. Through a historicizing contextualized reading of a set of popular texts – the benga song “Isando Chunya” by Dola Kabarry (2005), a blog on the delights of pwani that persuade many from bara to settle there, and a typical man–from–bara–encounters–jini tale – the argument is pursued that the popular understanding of the pwani–bara dichotomy by Kenyans from the land away from the coast gestures towards political faultlines in the popular geography of Kenya.

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Metrical Structure of the *utumbuizo*

ABSTRACT

In my presentation, an initial analysis of the metrical features and structures of the *tumbuizo* will be proposed. *Utumbuizo* is one of the most ancient genres of Swahili poetry, whose origin dates back to the first period of development of this literature, before the beginning of the strong cultural contacts with the Arabic world. Such antiquity is reflected in the metrical forms employed in these poems: the structure of their verses, in particular, is extremely different from that, based on isosyllabism and stanzaic schemas, which would develop within classical metrics. Such peculiarity has often led to the assumption that *tumbuizo* do not present any kind of metric constraint. In my presentation, I will try to oppose such view and demonstrate that these poems present a metric structure that, though different from that of Classical poetry, is highly structured and complex.

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Ushairi kama chombo cha kufasiria siasa za juzi, jana na leo nchini Kenya: Nafasi ya utungo wa tarbia pwani na bara

IKISIRI

Matumizi ya tungo za aina ya tarbia yamekuwepo nchini Kenya tangu zamani za Muyaka bin Haji (1776-1840). Mshairi huyu msifika ndiye anayejulikana kama mwasisi wa tungo za aina hii katika pwani ya Kenya. Tafiti mbalimbali zimebanisha kwamba ushairi wa Kiswahili umegawanyika katika makumbo au bahari mbalimbali. Mojawapo ya bahari hizo ni shairi (Sharrif 1988) ambamo tunapata tungo za aina ya tarbia. Nchini Kenya, hakuna tungo zilizokita mizizi na kutumiwa kusawiri masuala mbalimbali ya kijamii kama tarbia. Huu ni utungo ambao uliasisiwa pwani ukasambaa barani Kenya na kutumiwa na washairi wa nyakati mbalimbali kusawiri hali anuwai za kijamii.

Makala yanadhamiria kudahili nafasi ya tarbia pwani na bara nchini Kenya, hususan kwa kuzingatia masuala yanayohusu siasa katika nyakati mbalimbali. Sababu zinazoufanya utungo wa aina hii kupendelewa zaidi nchini Kenya kuliko tungo za aina nyingine pia zitagusiwa. Aidha, Makala yanahakiki baadhi ya tungo za tarbia zilizoandikwa na washairi wa pwani na bara katika nyakati mbalimbali nchini Kenya, na jinsi zinavyosawiri hali mbalimbali za kisiasa. Mchango wa tungo za aina hii pia katika maendeleo ya kisiasa nchini umegusiwa

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Gendered speech practices in Kiswahili of Lubumbashi (DR Congo)

ABSTRACT

Kiswahili of Lubumbashi is particular in its morpho-syntactic structures and especially its lexicon. These traits give it the status of a Swahili dialect among others. Yet even in Lubumbashi, it does not seem to be unique but plural. It is spoken differently by men as well as women. This presentation deals with the way users make sometimes binding choices based on gender. Using expressions reserved for the opposite sex appears not only as a linguistic mistake but also as a lack of cultural codes mastery, and worse as an absence of good manners. This leads sometimes to meaning ambiguities or social rejection from interlocutors as they might find it inappropriate. Therefore, speaking the variety typical to Lubumbashi implies more than linguistic competences, but also pragmatic skills as the locutor should choose constantly between men's and women's words.

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**Dhana ya muungano kati ya pwani na bara kupitia katika lugha ya Kiswahili:
Changamoto za nyakati hizi**

IKISIRI

Kiswahili kilichochipukia kwa Wabantu wa pwani ya Afrika Mashariki (Massamba, 2007) kilisukumwa bara kwa nguvu za mawimbi na pepo tofauti (Fabian, 1986). Katika kufanya hivyo, Kiswahili kilisambaa na kuenea katika nyanja nyingi. Uwanda wa kwanza ulikuwa wa biashara. Pili ukawa uwanda wa kidini. Lakini hatimaye, tunaona uwanda wa kijamii na hasa katika elimu. Uwanda wa kiisimu-siasa, uliziacha Zanzibar na Tanganyika zimeungana hadi leo, tokea mwaka 1930. Dhana ya muungano wa pwani na bara inaelezeka vizuri kupitia Jamuhuri ya Muungano wa Tanzania katika muktadha huo. Lakini je, msukumo huu kutoka pwani kuunganisha bara bado ungali na nguvu za kiisimu? Je, Kiswahili kilichotoka pwani, kilikuwaje hadi, nchini Kongo Kinshasa, kukawa na Kiswahili cha Lubumbashi (Fabian, 1986)? Labda swali hili litaturudisha nyuma katika mjadala wa Roehl (1930) na Broomfield (1931) kuhusiana na “U-Pwani” na “U-Bara” wa Kiswahili. Lakini ikiwa jitihada yetu leo ni kukiona Kiswahili kikikua na kuwa Kiafrika, basi hatuna budi kujadili na kupata muungano wa kiisimu ulio imara kati ya pwani na bara kuhusiana na Kiswahili. Makala hii inalenga kuangalia uhusiano wa sasa wa pwani na bara kupitia lugha ya Kiswahili. Kupitia katika kujadili changamoto, inajiuliza njia za kukifanya Kiswahili kuleta umoja na muungano wa Afrika.

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**Time versus coast and mainland: The parameter that make or break
Kiswahili in Kenya**

ABSTRACT

Kiswahili has a long history that goes beyond the coming of the visitors in the East coast of Africa. These visitors ended up colonizing the coastal people hence taking over a great deal of their heritage. Swahili means coastal people and Kiswahili is their language. With the passage of time, much has changed in various contexts among the coastal people. Amongst the effects of time is the status accorded to Kiswahili. In this light, time has become a parameter to focus on regard to matters pertaining to culture, language and other social practices. Historically, before and after independence, there have been deliberations which have lead to language policies and planning. These have focused on the usage of English and Kiswahili. Consequently, Kiswahili has been removed from its local environs and taken to a higher and enviable position of serving as both national and official language. Consequently, Kiswahili has become the East African Regional Language and thus an international language. In this discussion therefore, an attempt is made to emphasize the effects of time on Kiswahili and a passionate call to Kiswahili Scholars and Researchers to focus on the strides Kiswahili has made since the coming of explorers on the East African Coast. This is very crucial as we explore once again on the Coast and Mainland interaction in relation to Kiswahili after some centuries have elapsed. Similarly, the discussion shows that, the coast is the source of Kiswahili, while the Mainland is the catalyst for developing Kiswahili. In this way, the Coastal Kiswahili (mother tongue) become source of pride, while the Mainland Kiswahili (Standard Swahili) become the foundation upon which various development strategies are formulated and implemented for the good of East Africa and beyond.

Key words: time, coast, mainland, parameter, make, break, Kiswahili.

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Playing with Kiswahili: Kinyume in Eastern DR Congo

ABSTRACT

Already in early Kiswahili studies, scholars have repeatedly referred to the label Kinyume as sort of a playful linguistic practice based on “cutting off the last syllable or every word and prefixing it” (Stigand 1915: 71), or explained as “made by taking the last syllable from the end of a word and putting it at the beginning, so that each instance is a specimen of native idea as to what letters belong to the final syllable” (Steere 1894: 15). While Kinyume is diffused across the entire Swahili-speaking area as a recurrent label for children’s ludlings, their context and the communities of children and adolescents employing them vary from Eastern DR Congo to Burundi and from Kenya and Tanzania. In my talk, I present the syllabic play of ludlings as a social practice in urban centers of Eastern DR Congo, Goma and Bukavu, based on research carried out in 2016-17. By comparing the rules of syllabic reversal in different settings across East Africa, I aim at providing a first overview of understudied phonological formation patterns and their contextual usage.

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From script to play: *Ushuhuda wa Mifupa* from 1989 to 2019

ABSTRACT

This paper, which has been drawn from fieldwork carried out in Dar es Salaam for six months during this year, aims to explore the play *Ushuhuda wa Mifupa* (the Testimony of the Bones) written by the late Ibrahim Ngozi in 1989. This play was composed with strong didactic purposes for a competition announced by the *National AIDS Control Programme* in collaboration with the *National Council of Arts* (BASATA), and it won the BASATA prize, before being published in 1990.

After thirty years, the play was performed in February 2019 by second year students of the College of Performing Arts at the University of Dar es Salaam during their examination period. This paper investigates in detail the principal similarities and differences between the original script of 1989 and the live performance of 2019, looking particularly at metaphors and literary devices utilized to represent HIV/AIDS.

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Pwani, islands, and bara

ABSTRACT

Islands consist of land that is surrounded by water. Almost by definition, islands are not “bara” but belong to “pwani.” More than other parts of pwani, islands are cut off from the mainland by the water that surrounds them. Paradoxically, this water does not only insulate an island from other land masses, but this water also connects an island to other islands and to other “pwanis” and thus embeds an island in an oceanic “seascape.” Islands, thus, are closed off and hyper-connected. But what about the hinterland of islands? What about Machui, a village in the center of Zanzibar where many “mainlanders” live? What about “islands of bara” on islands? Rather than a presentation, my contribution is an exploration that probes into Swahili notions of “islandness” and “insularity.” In exchange with the audience, I hope to scrutinize the theme of islands and inquire about conceptual concerns that explicitly build on and feed into Swahili relations of pwani and bara.

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The cognitive analysis of the Kenyan cartoons depicting “handshake” after 2017 presidential elections.

ABSTRACT

In August 2017 presidential elections took place in Kenya. The highly competitive race and aggressive campaigning period led to the polarization of the country, which only intensified when main opposition candidate, Raila Odinga questioned the results which were giving the victory to the incumbent - Uhuru Kenyatta. 20th September Kenyan Supreme Court annulled the August elections, consequently the second elections took place in October 26th. Few days before this date Raila Odinga withdrew his candidacy, what gave Uhuru Kenyatta a final victory. Yet, the opposition continued to litigate the outcome, what ultimately led to severe political crisis in the country. Its peak was when Odinga organized his own mock presidential swearing ceremony for the “peoples’ president”, accompanied by the media shutdown. Political impasse ended at the end of March 2019, when both politicians reached the compromise and settled their political disagreement. Event was commonly described in the media discourse with the term “handshake”.

The term “handshake” was present not only in the media language, but also widely spoken in the media discourse - the event, the term referred to, was also depicted in the political cartoons created by Kenyan artists, which published both in traditional media and Internet. In my talk I will focus on political satire depicting “handshake” and its construal. Using the cognitive approach, that is metonymy, metaphor and blend I will analyse several political caricatures created by most significant Kenyan artists. My attempt is to show the in-depth meaning lying in caricature in the context given above. I argue, that the significance of the cartoon as the cultural text is growing, mainly due to its ability not only to expose the author’s emotions, judgements and opinions addressed to diversified social groups, but also by the capability to promptly address political events. It also provides a significant cultural context, that helps to understand society’s emotions and reactions.

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“When they escaped from the wreck of the vessel for Goa and settled in Siu”.

Texts and authors from across Pate.

ABSTRACT

Although commonly referred to us as the centre of Swahili culture and literature in the 18th and 19th century, Pate and Siu have rather been blind spots in research on Swahili poetry. The *Inkishafi* is one of the most reputed Swahili poems, but also Mwana Kupona has been acclaimed for her famous *utendi*, which many still know by heart. The husband of the latter, however, Bwana Mataka sheikh of Siu (1799 Siu – 1856 Pate) is a prominent figure whose intellectual background and poetic composition need further research. In this presentation, I would like to shed light on Bwana Mataka and his contemporaries fellow poets. The presentation presents some insights which I gained through conversations and interviews which I conducted in Pate last year, when I tried to find out how much Bwana Mataka ‘s figure still resonates with his people in Siu and Pate. Focus of my still ongoing investigation has been another author who lived at the time when Bwana Mataka was ruling, Mahfudhi Loo, whose poetry seems to relate to the tradition of dialogic poetry at that time.

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Swahili literature as African literature: reading Swahili novels as Afrofuturism and AfroSF

ABSTRACT

The topic of this year's colloquium is Pwani na Bara. I would like to apply this dichotomy to question the position of Swahili literature within African literature. Swahili literature is African literature. This statement is an obvious fact; yet, Swahili literature is rarely discussed in the same discourses as Anglophone, Francophone or Lusophone African literature. Why is this the case and what are the implications of such lack of permeability in literary scholarship? When we stop reading Swahili novels as "Swahili literature" and read them side by side with Anglophone or Francophone works, their interpretation drastically changes. I demonstrate this on the example of Kenyan Swahili SF novels which I will interpret through the literary scholarship on AfroSF and Afrofuturism, a body of knowledge developed to discuss predominantly Anglophone literature from Africa and African Diaspora.

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A Rose in the desert: UWARIDI – a new self-help initiative of Tanzanian writers

ABSTRACT

A group of popular writers has launched a new and important initiative to improve the situation of writers and writing in Tanzania. The group around the writers Hussein Tuwa and Ibrahim Gama employs clever, creative and innovative strategies in a number of regards. While they started in 2013 as an informal group, they have registered a formal association in 2016. This serves their aim to join forces, give writers a voice vis-à-vis the government, publishers and distributors, and establish better communication among themselves. Through their clever use of digital technology and the internet, they have been able to increase their visibility and to employ a range of diverse direct marketing strategies. Finally, the establishment of a fund to support members in publishing their manuscripts helps to implement a routine of proofreading and editing. Hence, it contributes greatly to establishing quality standards in popular Swahili writing. Finally, the group makes use of efficient public relations management. In sum, UWARIDI is a new phenomenon in the literary scene in Tanzania that has the potential of changing the situation of writers and reading, and finally to contribute to the field of literature in Tanzania. The paper is based on field work and interviews since the UWARIDI project started in 2013.

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“Kwani mwanamke ni nani? Si binadamu sisi?”: Women’s rights reclaimed in Zainab Alwi Baharoon's ‘Mungu Hakopeshwi’.

ABSTRACT

“Kwani mwanamke ni nani? Si binadamu sisi?”. This are the questions Bibi Khadija binti Najash, one of the main female characters in the novel *Mungu Hakopeshwi* asks to herself. Respected by her community and loved by her four children, Bibi Khadija lives under a constant threat of being abused by her despotic husband Bwana Ahmed bin Said. He is a tyrant in a smallest kingdom man could ever rule – his own household. Exercising absolute control over the family, especially over the lives of his wife and two grown daughters, Layla and Zahra, he sees no guilt. Such power was allegedly given to him by religious traditions and customs. However, this cruel authority is being threaten by family members who are tired of being oppressed, but mostly by the divine force that holds the greatest authority over human’s lives. In the paper I will thoroughly analyze Zainab Alwi Baharoon’s 2017 novel *Mungu Hakopeshwi* – a 2018 Mabati Cornell Kiswahili Prize winner. This truly unique novel strongly engages in the discussion on gender equality within the Zanzibar Muslim community and calls attention to the problem of violence and abuse (physical, psychological and emotional) that women are threatened with in their very own households, by their husbands, fathers and brothers. I will focus on the feminist discourse which can be traced in the voices of the novel’s heroines and present how they take a stand against the patriarchal understanding of woman, one denying her subjectivity and a meaningful role in society. As we find that Islam religion is an important aspect of women’s identities portrayed by Zainab A. Baharoon, so is the novel’s feminist voice articulated from the inside of religious frameworks. I will therefore analyze the novel *Mungu Hakopeshwi* as a narrative engaged in a dialogue with Arab and Muslim feminist traditions.

Key words: feminism, feminist literary criticism, gender-equality, Islam.

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Should we teach transitive and intransitive verbs of Swahili separately?

ABSTRACT

Transitivity is the feature of a giving verb which either needs an object (transitive) or without such requirement (intransitive). The Swahili renderings of transitive and intransitive verbs, firstly, have only partially reached a convention in terminology, i.e. transitive verb: *kitenzielekezi*; intransitive verb: *kitenzi kinachojitosheleza kimawasiliano/kimaana bila yambwa*; *kitenzikisoelekezi (?)* and secondly, have not been used for teaching purpose very often, if at all. This paper will tackle the question why a basic concept in linguistics such as “transitivity” became somehow obsolete in teaching of Swahili language. By comparison with the situations of second/foreign language teaching of other languages in tertiary education in Nairobi, Kenya, we noticed that teaching different second/foreign languages often requires different methodology and it depends heavily on skills of the newly enrolled students. Though a general trend can be observed that setting up a target language environment is prioritized than guided transmission of grammatical rules, the goals and levels of language teaching also contribute considerably the opinions of individual language instructors.

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Portraits of Swahili cultures in East African Asian literatures in English

ABSTRACT

I propose to analyse the representation of aspects of Kiswahili language and Swahili cultures in MG Vassanji's writings set in eastern Africa. The publication of Vassanji's *The Gunny Sack* (1989) marked a critical turning point in diverse production and study of South Asian literatures conceived in the geopolitical spaces of eastern Africa, perhaps because of the novel's location in post-modern and post-colonial imaginaries that had dominated global scholarship on migrancy and its narratives. Yet, the growth in South Asian literatures in eastern Africa notwithstanding, scholarship on these predominantly deploy race as the analytical tool, problematizing pan-Africanist nationalism (and, secondarily, ethno-nationalism) as ways of seeing the experiences of East African Asians. Hence, while scholars including Peter Simatei (2001), Dan Ojwang (2013), and Gaurav Desai (2015) problematize narratives of racial Otherness and marginality as imagined by the likes of MG Vassanji, Sophia Mustapha, and Peter Nazareth, these scholars have tended to overlook the influence of Kiswahili language and other aspects of Swahili cultures on the East African Asians' imagination of their being in and of the region. Against this backdrop, I wonder: how does Kiswahili language and cultures, which has a much longer history in eastern side of the Indian Ocean worlds, clarify or obscure the South Asians' apprehension of themselves as racial minorities in eastern Africa? What does the fiction of MG Vassanji, for instance, reveal about the South Asians' relationship with Kiswahili and other Swahili cultures? Using these and related questions as the basis of my intervention, I hope to excavate portraits of Swahili cultures in East African Asian Literatures in English.

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Ulinganishi wa ukanushi wa njeo na hali kati ya Kitikuu na Kiswahili Sanifu: Mtazamo wa uminimalisti

IKISIRI

Kitikuu ni lahaja mojawapo kati ya lahaja anuwai za Kiswahili. Kitikuu kinazungumzwa sehemu za kasakazini mwa visiwa vya Lamu na kusini mwa Mogadishu nchini Somalia. Kwa kawaida, lahaja huwa kuna mengi ya kufanana na pia kutofautina. Kwa hivyo Kitikuu na Kiswahili sanifu kuna kufanana kwa mofimu zao za ukanushii wa njeo na hali na pia kutofautiana. Katika Kiswahili sanifu mofimu muhimu za ukanushi ni {ha}, {si} na {to} (Beaudoin-Lietz: 1999). Mofimu nyingine zinazotumika za ukanushi katika Kiswahili sanifu ni {ja}, {ku} na kiishio {i}. Kitikuu pia hutumia baadhi ya mofimu hizi lakini wakati mwingine hutofautiana katika matumizi yake kulingana na njeo na hali katika sentensi. Kwa mfano: Katika Kiswahili sanifu ukanushi wa njeo ijayo mofimu ya ukanushi inapatikana katika ukanushi lakini katika Kitikuu inadondoshwa. Sentensi kama: Amina atakuja kesho; ukanushi: Amina **hata**kuja kesho. Kitikuu: Amina atakuya kesho; ukanushi: Amina **hay**i kesho. Kitikuu hutumia mofimu ya ukanushi ya nafsi na kiishio lakini hudondosha mofimu ya njeo. Hali hii inapatikana katika Kiswahili sanifu inapokanusha mofimu ya hali ya kuendelea {na}. Kitikuu hakitumii mofimu ya kuendelea {na} bali hutumia mofimu {hu} kama ya mazoea. Mfano: Mtoto **anacheza**- Mtoto **hachezi**. Kitikuu itakuwa: Mwana **hutedha** - mwana **hatedhi**. Kitikuu haitofautishi njeo ijayo na hali ya kuendelea katika ukanushi wake tofauti na Kiswahili sanifu. Hali ya ukanushi na yakinishi katika lahaja hizi mbili haziendani sambamba (Contini-Morava 1989) na ndio maana tunaona hizo tofauti zikijitokeza. Kwa kuwa lahaja hizi mbili zina ukwasi wa kimofolojia, kama zilivyo lugha za Kibantu, nadharia ya uminimalisti itachanganua vyema mofimu za ukanushi katika lahaja hizi.

Istilahi muhimu: njeo, hali, ukanushi, mofimu, uminimalisti.

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**Ushairi wa Kiswahili: Mtazamo wa kijumla wa ushairi wa Kiswahili wa pwani na bara
nchini Kenya**

IKISIRI

Kwa karne nyingi ushairi ulikuwa umekita mizizi katika sehemu za pwani ya Kenya hasa Lamu na ulifika sehemu za bara Kiswahili kilipotumika kusambazia biashara na dini. Hata hivyo hakukuwa na kazi za ushairi za watu wa bara hadi miaka ya kukaribia uhuru katika sehemu za Afrika Mashariki. Japo Kiswahili sasa kinatumika kote nchini Kenya, katika makala hii tunataka kuangalia sifa zinazobainisha ushairi huu wa sehemu hizi mbili, unavyofanana na kutofautiana katika sifa zake za kimaudhui na kimtindo. Tutaangalia tofauti za watunzi, lugha wanayoitumia na maswala yanayowashughulisha katika ushairi huu.

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A Swahili – Italian glossary of linguistic terminology

ABSTRACT

This paper investigates the process of translating Swahili linguistic terminology into Italian, as a way to reflect upon the metalinguistic representation of two different language structures. On the one hand, some terms of ancient Greek etymology, which have been transliterated from English (fonolojia, fonimu, mofimu), can be easily translated into Italian (“fonologia”, “fonema”, “morfema”); on the other hand, some conceptual correspondences appear more problematic, especially in the field of morphology. Moreover, many terms indicating the concept of “structure” (i.e. muundo, uambajengo, tungo) are apparently synonyms; however, they have different uses according to the linguistic context, thus, I have suggested a translation based on their etymology.

Most of the Swahili metalinguistic terms are neologisms created through a process of morphological derivation typical of Bantu languages. In fact, by adding derivational morphemes, Swahili metalinguistic terminology creates mental representations which range from the concrete to the abstract dimension.

The study is based on a corpus of around 150 linguistic terms used in Swahili academic teaching contexts or collected through specialized dictionaries.

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The ends of the Indian Ocean. Tracing coastlines in the Tanzanian “hinterland”

ABSTRACT

In recent years, several attempts to revitalise Area Studies have concentrated on oceans as the unifying force to create regions. In this respect, the Indian Ocean has become a prime example to show how economic as well as cultural flows across the sea have contributed to close connections between its shores. However, by doing so, they not only seem to create a certain, rather homogeneous, Indian Ocean space, they often also lead to a conceptual separation between “coast” and “hinterland”, similar to earlier distinctions between “African/Arab” or “East/Central Africa”. In this contribution, so-called ‘Arab’ traders who settled along trade routes connecting the East African coast to its hinterland will serve as an empirical ground to explore and challenge these boundaries. Tracing maritime imaginaries and related materialities in the Tanzanian interior, it will reflect on the ends of the Indian Ocean and the nature of such maritime conceptualisations of space more generally. By taking the relational thinking that lies at the ground of maritimity inland, it wishes to encourage a re-conceptualisation of areas that not only replaces a terrestrial spatial entity with a maritime one, but that genuinely breaks with such “container-thinking” and, instead, foregrounds the meandering, fluid character of regions and their complex and highly dynamic entanglements.

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Examination of new generation Swahili musicians as a cultural bridge in East Africa

ABSTRACT

The East African countries have been making efforts since independence for a united commonwealth. The founding fathers Jomo Kenyatta, Julius Nyerere, and Milton Obote forged the first East African Community which eventually collapsed because of ideological differences fuelled by the cold war. The collapse saw each of the countries pursuing different paths with Kenya as a model capitalist, Tanzania as a communist country, and Uganda plagued by constant coups. Kenya and Tanzania however chose Kiswahili as their national languages (with Tanzania using it as their official language too). In the new Kenyan constitution, Kiswahili has been elevated as both the official and national language. Uganda on the other hand chose English and Luganda. The renewed energy to build a strong and more encompassing East African Community has incorporated more nations—Rwanda, Burundi, South Sudan. These new countries do not use Kiswahili exclusively on their countries. However, it is important to note that despite the negative impact of war in the region, it has increasingly led to the spread of Kiswahili. Because of the ideological differences between Kenya and Tanzania there was always tension, however, many musical bands have enjoyed the popularity across board despite the cold war. Some bands, seeking more lucrative deals, crossed from Tanzania to Kenya e.g Simba Wanyika and reflected the duality of their identity and adaptation. During the tumultuous years of Uganda, many Ugandans took refuge in Kenya and went back to Uganda speaking Kiswahili. The NRA soldiers who were trained by Tanzania spoke Kiswahili which is seen as the “unofficial” language of the Ugandan Army. Rwanda, Burundi, and South Sudan refugees took back Swahili with them after living in Kenya and Tanzania. In the recent year, more and more new generation musicians identify themselves as Eastern Africans even as they maintain a level of national identity. The growing popularity and the sense of ownership of the popular new generation musician have acted as a cultural bond in Eastern Africa. This paper examines the role of this new generation musician in creating a cultural bridge through singing in Kiswahili. It explores how their music has broken cultural and national barriers earning itself an East African tag.

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Swahili in the speech of mine workers in Lubumbashi (DR Congo)

ABSTRACT

In Aug/Sep 2017 and Aug 2018, I conducted interviews with workers of the Collective of the ODV (*Operation Départ Volontaire*) in the Cité Gécamines and Makomeno, two communities in Lubumbashi (DR Congo). In the context of the project “Employment Tied Housing in (Post)Colonial Africa”¹ I am interested in the biographies of the mine workers of the former *UMHK* (Union Minière du Haut-Katanga) and its successor *Gécamines*, a company which is one of the most important players in the mining sector in Katanga. I am interested in the biographies of these workers, covering childhood memories to their today’s situation, from their experiences of working in a company, which was organizing their lives from birth to death; workers’ lives that were heavily influenced “civilizing measures” of social engineering, first of the Belgian Colonial State, later by the company’s owners such as the DR Congo.

All workers I interviewed grew up in the region of Lubumbashi but in many cases their parents moved to Lubumbashi as workers recruited by the UMHK and were thus bringing their languages to the city. Swahili represented the lingua franca in the mining camps since the beginning and later became the first language in the region, where French plays an equally important role.

The actual language usage of the workers in the interviews is described and analysed with reference to the concept of Matras’ *plurilingual mode*. The plurilingual mode characterises the relation between languages/codes within a repertoire. In this mode, speakers switch between codes; those switches are analysed by means of Johanson’s Code-Copying Framework and Myers-Scotton’s Matrix Language Frame Model, based on the assumption that the codes cannot be classified as dominated and dominant code respectively. The analysis displays that within a particular communicative context plurilingual speakers use those lingual resources, which they consider useful for a successful communication. Within the context of the workers socialized by the company, those languages are also substantially linked to the specific domains.

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Scoping a city: Sheng for literature

ABSTRACT

Sheng is the natural language of a significant part of the city of Nairobi. Should literary writing embrace the language more? What are the possibilities that arise in using Sheng as a literary language, and what are the challenges? In this paper, I find that as much as Sheng does plenty in helping capture the heart of a city for literature, care must be taken in its use/interpretation in literature.